ISIA *Firenze*

ISIA Firenze

Master Degree in Communication Design

Course catalogue

A.A. 2015/2016

English version

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DESIGN

Ministero dell'Istruzione, Università e Ricerca
Alta Formazione Artistica, Musicale e Coreutica
FIRENZE

ISIA *Firenze*

Bachelor Degree in Communication Design

1° YEAR

Social Anthropology
Design culture
Mass communication
Design Communication
Digital Multiplatform Design
Elements of Programming
Media Writing

2° YEAR

Marketing
Digital Video
Strategic Design
Professional Business Management
Communication Design management

OPTIONAL

Interior Design
Interior Design: Furniture Design
Eco Design
Fashion Design
Model building
Methodology of Communication Projects
Interaction Design

ISIA *Firenze*

1° YEAR Master in Communication Design

Discipline	Lecturer
Social Anthropology	**Francesca Bianchi**

Schedule	Credits	Study plan
4 hour a week in the 1 ° semester	5	curricular

Educational goals
This course considers some of the most relevant social phenomena arising with the advent of modernity or late modernity. The educational goal is to present, in all of their complexity, the main issues which characterise our social reality. The first part of the course addresses the causes that led to the development of the discipline, then the main social and cultural topics which are most significant to contemporary society will be analysed. Then, in cooperation with other courses, some relevant themes for design will be examined in order to provide students with a theoretical/critical support according to their work.

Course content
The main topics which will be examined are the development of the discipline, the analysis of the risk society and the social dynamics linked to the emergence of new types of individuals/consumers, most active and critical, as well as interested in new methods of cooperation and sharing processes. The course will question the sense of existential, cognitive and physical uncertainty that characterises individual life and the effects of crisis, not only the economic, experimented in contemporary society but also the new opportunities for individuals.

Exam Content
The main topics which will be examined are the development of the discipline, the analysis of the risk society and the social dynamics linked to the emergence of new types of individuals/consumers, most active and critical, as well as interested in new methods of cooperation and sharing processes. The course will question the sense of existential, cognitive and physical uncertainty that characterises individual life and the effects of crisis, not only the economic, experimented in contemporary society but also the new opportunities for individuals.

Methods and evaluation criteria
The lecturer will evaluate the student's knowledge learned during the first part of the course, together with the critical/interpretive capacities shown during exercises and the final exam. The modality of examination allows the students to learn and prepare during the course (in this way they arriving at the exam having already prepared the work useful for the evaluation).

Bibliography
J.M. Berthelot (2008), La costruzione della sociologia, Bologna, Il Mulino (capitoli I, II, III).
F.Bianchi (2013), Alla ricerca della socialità perduta? Prove generali di cohousing in Toscana in "Cambio. Rivista sulle trasformazioni sociali", n.6, http://www.cambio.unifi.it/upload/sub/Numero6/11_Bianchi.pdf R.Carlini (2011), L'economia del noi, Roma-Bari, Laterza.
G. Dall'Ó (2014), Smart city, Bologna, il Mulino.
L. Sciolla (2007), Sociologia dei processi culturali, Bologna, Il Mulino, (parti selezionate).

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ISIA *Firenze*

1° YEAR Master in Communication Design

Discipline	**Lecturer**
Design culture	**Arabella S. Natalini**

Schedule	**Credits**	**Study plan**
4 hour a week in the 1 ° semester	5	curricular

Educational goals
Starting from a critical orientation towards knowledge of the Visual Arts of the 20th and 21st centuries, the course intends to facilitate the development of a theoretical base that will support the elaboration of an articulate creative process and the completion of a project.

Course content
A concise analysis of the historical and cultural basis of artists, movements and trends, from the 50's to date, will be examined with the support of reproductions of art works and artifacts.
Specific consideration will be dedicated to installation practices, as paradigmatic moments for creating critical thought, by its disclosure, public education and its continuous re-orientation. Case studies of recent exhibitions will be identified, going through their genesis, development and results.
During initial lectures, some key words and themes used in contemporary art debate will be discussed in order to provide starting points that could help critical investigation, intellectual curiosity and possible paths of personal research.

Lectures
Planned visit to one or more contemporary art exhibitions is foreseen. Dates to be agreed.
The students will be asked to produce and present a monograph short essay, through the use of images. Themes and dates to be agreed.

Exam Content
A concise analysis of the historical and cultural basis of artists, movements and trends, from the 50's to date, will be examined with the support of reproductions of art works and artifacts.
Specific consideration will be dedicated to installation practices, as paradigmatic moments for creating critical thought, by its disclosure, public education and its continuous re-orientation. Case studies of recent exhibitions will be identified, going through their genesis, development and results.
During initial lectures, some key words and themes used in contemporary art debate will be discussed in order to provide starting points that could help critical investigation, intellectual curiosity and possible paths of personal research.

Lectures
Planned visit to one or more contemporary art exhibitions is foreseen. Dates to be agreed.
The students will be asked to produce and present a monograph short essay, through the use of images. Themes and dates to be agreed.

Methods and evaluation criteria
The grade of the short essay will average out with the oral exam, to give a final grade.

Bibliography
D. Riout, L'arte del ventesimo secolo, Einaudi, 2002 (Premessa, Parte I, Parte IV)
1 volume to be chosen from:
AA. VV, Arte contemporanea, La Biblioteca di Repubblica – l'Espresso, Electa (selection given in pdf)
F. Poli (a cura di), Arte Contemporanea. Le ricerche internazionali dalla fine degli anni '50 a oggi, Electa, 2003 o   F. Poli, Arte contemporanea. Dall'informale alle ricerche attuali, Mondadori, 2007
1 Manual of art history, for movements before, a choice between:
G. C. Argan, Storia dell'arte, Sansoni (ultimo volume a cura di A.B.Oliva). o   C. Bertelli, G. Briganti, Storia dell'arte italiana, Electa (ultimo vol)
Cottino, M. Dantini, S. Guastalla, Quintetto d'arte, Archimede Edizioni, vol 5°.
G. Dorfles, A. Vettese, Arti visive. Protagonisti e movimenti, Atlas, 2002, vol 3°. o   AA. VV, Storia dell'arte del XX secolo, Rizzoli.

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Discretionary texts:
AA.VV, L'arte dal 1900. Modernismo, antimodernismo e postmodernismo, Zanichelli, 2006;
S. Chiodi (a cura di), Le funzioni del museo. Arte, museo, pubblico nella contemporaneità, Le Lettere, Firenze 2009;
M. Corgnati, F. Poli, Dizionario dell'arte contemporanea, Feltrinelli, 1994;
G. Maraniello (a cura di), Arte in Europa, 1990-2000, Skira, 2002;
A. Polveroni, This is contemporary! Come cambiano I musei d'arte contemporanea, Franco Angeli, 2007;
A. Vettese, Si fa con tutto. Il linguaggio dell'arte contemporanea, Laterza, 2010. Further bibliographical indications may be given during the course.

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1° YEAR Master in Communication Design

Discipline	**Lecturer**
Mass communication	**Alessandra Castellani**

Schedule	**Credits**	**Study plan**
4 hour a week in the 1 ° semester	5	curricular

Educational goals

The main educational goal is to develop skills that can analyse the different aspects relative to the relationship between attitudes, social behaviours and communication. Particular emphasis is placed on the processes of social and cultural construction of identities and symbolic processes, specific cultural phenomena, such as deepening ethnocentrism and racism associated to mass media.

Empirical methods are taken into consideration that emerged from the socio-anthropological sciences that contribute to deepen the experiences of individual and social measures regarding specific products and brands, to further understand the dynamics of communication and symbolic experiences concerning consumerism, with particular reference to technological devices and brands, studying innovative life-styles, social networks and the sharing economy.

Finally, the links between society, culture and communication will be studied from the human body; in particular it will provide specific tools to analyse different historical matters, cultural approaches and symbolic meanings associated to tattoos, piercings and other body modifications.

Course content

The course provides an overview of the relationships between identity, culture and communication. In the first part of the course a general analysis on the different theoretical and methodological approaches to the discipline is made, from positivism to functionalism, paying particular attention to empirical methods and on the development of ethnographical research and documentaries. This provides a framework that starts from early documentaries (Robert Flaherty's Nanook, the work of Gregory Bateson and Margaret Mead, to the visionary of Maya Deren in Haiti) to the current ethnographic research influenced by Ernesto De Martino, filmmakers such as Gianfranco Mingozzi, ethnographic techniques to reach the current application in market research techniques in marketing research, where the course analyses the experiences of consumers through methods explored by socio-anthropological research.

The course will also focus on specific theoretical issues traditionally associated to socio-anthropological sciences, in particular the concept of cultural identity, ethnocentrism, racism, rituals, the theories of the gift, the taboo, the structure of kinship systems, trance, schismogenesis.

In addition, the course explores symbolic and social relationships related to body and tattoo. Among the distinctive features of the tattoo, they had been seen as a deplorable trademark in the Western culture until recent times. Following geographic explorations in the 1700s, it was James Cook's voyages who introduced the tattoo into the West, an exotic representation emerged regarding remote and savage ethnic groups, that constituted a symbolic communication that was borrowed in symbolic and communicational terms by youth cultures and then by fashion. Nowadays the charm of rebelliousness and body modification have found a fertile hybridization in a strange world, in which new forms of search for identities and impersonation are interwoven.

Exam Content

The course provides an overview of the relationships between identity, culture and communication. In the first part of the course a general analysis on the different theoretical and methodological approaches to the discipline is made, from positivism to functionalism, paying particular attention to empirical methods and on the development of ethnographical research and documentaries. This provides a framework that starts from early documentaries (Robert Flaherty's Nanook, the work of Gregory Bateson and Margaret Mead, to the visionary of Maya Deren in Haiti) to the current ethnographic research influenced by Ernesto De Martino, filmmakers such as Gianfranco Mingozzi, ethnographic techniques to reach the current application in market research techniques in marketing research, where the course analyses the experiences of consumers through methods explored by socio-anthropological research.

The course will also focus on specific theoretical issues traditionally associated to socio-anthropological sciences, in particular the concept of cultural identity, ethnocentrism, racism, rituals, the theories of the gift, the taboo, the structure of kinship systems, trance, schismogenesis.

In addition, the course explores symbolic and social relationships related to body and tattoo. Among the distinctive features of the tattoo, they had been seen as a deplorable trademark in the Western culture until recent times. Following geographic explorations in the 1700s, it was James Cook's voyages who introduced the tattoo into the West, an exotic representation emerged regarding remote and savage ethnic groups, that constituted a symbolic communication that was borrowed in symbolic and communicational terms

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by youth cultures and then by fashion. Nowadays the charm of rebelliousness and body modification have found a fertile hybridization in a strange world, in which new forms of search for identities and impersonation are interwoven.

Methods and evaluation criteria

Oral exam (75% of final exam grade).

Individual exercise based on ethnographic interviews regarding consumers' experience toward specific products or brands chosen by students to probe: communication, choices, brand positioning and improvement (25% of final exam grade).

Bibliography

A.Castellani, Conoscere per… una società multietnica, Fondazione Ismu, Milano 1993, cap.I

A.Castellani, Storia sociale del tatuaggio, Donzelli, Roma 2014

U.Fabietti, Storia dell'antropologia, Zanichelli, Bologna 2011, cap.2.1,4; cap.3; cap.4.1-3; cap.6.2-3 ; cap.7.1-2; cap.8.1-2; cap.9.3-6; cap.10.1-2; cap.11.2; cap.12.1; cap.13; cap.15.1; cap.17

V.Lanternari, Problemi di etnocentrismo e d'identità, La Goliardica editrice, Roma 1979, cap.I

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1° YEAR Master in Communication Design

Discipline	**Lecturer**
Design Communication	**Stefano M. Bettega**

Schedule	**Credits**	**Study plan**
4 hour a week in the 1 + 2 ° semester	10	curricular

Educational goals

To teach the philosophy, the basic structure and the historical evolution of the Internet. Understanding the complexity, technical, architectural semantics of communication projects. To acquire tools and learn methods of self-updating through the web.
To develop original critical thinking concerning ongoing evolving media. To learn the basic concepts required for design, implementation and management of a project for the internet. To learn and use languages, develop the graphics for the network and new mobile devices, authoring software, investigate aspects of usability and visibility on user-orientated.

Course content

In the first half of the course, basic issues and the general framework of the discipline will be addressed. In the second half of the year more attention will be given to individual projects. The first semester will end with a written exam on the themes addressed during the first part of the course.
The course aims to develop a communication project from the complex outline, converging in combination with the digital cross platform design courses of the academic year, that are dedicated to the great question of the future of education. Students are required to form groups and create a single complex project that will be evaluated in both disciplines. Technical issues will instead be covered more deeply in coordination with the elementi di programmazione (elements of programming) course

- IP PROTOCOL networks and network services, movement of packages, directives, networks (lan/wan), name resolution, client/server architecture, proxies and firewalls.
- Browsing. -Page description Languages, SGML, emergence and development of standards for the network, the new languages XHTML, XML, CSS, AJAX.
 -Basic structure of a document, tags and attributes, all the offices, absolute and relative paths, examples.
- Style sheets, theory and application of tableles CSS features and practical applications, examples.
- Images for the Web, standards, techniques for batch processing.
- Search engines and directories, rules for performing searches, site positioning techniques.
 - Images for the Web, standards, techniques for batch processing.
- Advanced positioning techniques keywords, internal and external factors to the document, landing pages.
- Javascript introduction, DOM, syntax.
- Javascript applied examples.
- From the layout to the webpage, from image management applications to site management.
- Adobe Dreamweaver ™ introduction to using basic and advanced functions. Custom extension of the application.
- Dynamic websites, database and application server. The most common solutions.
- Criticism sites, layout, organization, function-protection of content and free flow of information

Exam Content

In the first half of the course, basic issues and the general framework of the discipline will be addressed. In the second half of the year more attention will be given to individual projects. The first semester will end with a written exam on the themes addressed during the first part of the course.
The course aims to develop a communication project from the complex outline, converging in combination with the digital cross platform design courses of the academic year, that are dedicated to the great question of the future of education. Students are required to form groups and create a single complex project that will be evaluated in both disciplines. Technical issues will instead be covered more deeply in coordination with the elementi di programmazione (elements of programming) course

- IP PROTOCOL networks and network services, movement of packages, directives, networks (lan/wan), name resolution, client/server architecture, proxies and firewalls.
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- Adobe Dreamweaver ™ introduction to using basic and advanced functions. Custom extension of the application.
- Dynamic websites, database and application server. The most common solutions.
- Criticism sites, layout, organization, function-protection of content and free flow of information

Methods and evaluation criteria
Average grade with evaluation grade given out of 30 in the following:
Lecture participation / interaction 5%
Exercises 20%
Project reports 20%
Exam 20%
Final project 35%

Bibliography
Obligatory:

Barabasi A.L., Link. La nuova scienza delle reti, Einaudi: 2004.
Bilton N., Io vivo nel futuro, Codice Edizioni: 2011.
Anderson C., La coda lunga. Da un mercato di massa a una massa di mercati, Codice Edizioni: 2008.
Augé M., Futuro, Bollati Boringhieri (collana I sampietrini), 2012

Recommended:

Gubitosa C., Hacker, scienziati e pionieri, Stampa alternativa: 2007, http://www.stampalternativa.it
Rosati L., Architettura dell'informazione (Trovabilità: dagli oggetti quotidiani al web), Apogeo: 2007.
Raskin J., Interfacce a misura d'uomo, Apogeo: 2003.
Geert Lovink, Zero comments (teoria critica di Internet), Bruno Mondadori Editore: 2008.
M.Calvo, Internet 2004, Manuale per l'uso della rete, Laterza: 2004.
NOTES: The book is available for free download at Internet sites Laterza (official website) and Liber Liber.
De Kerckhove, D., Brainframes. Bologna: Baskerville: 1993
Daniele Giacomini, Appunti di informatica libera, 2001/06 ottenibile ai segg. Indirizzi: consultazione:
http://a2.swlibero.org/ - download: ftp://a2.swlibero.org/a2/
AA.VV, The Dark Side of Google, Ippolita: 2007, http://www.ippolita.net
Jeffrey Zeldman, Progettare il Web del futuro, Pearson Education Italia, 2003.
Chris Anderson, Gratis, Rizzoli: 2009.
Weinberger D., La stanza intelligente. La conoscenza come proprietà della rete, Codice Edizioni: 2012.

Recommended sites:

http://www.w3.org/ http://www.laterza.it/internet/index.htm http://www.webtechniques.com/ http://www.html.it/
http://www.iwks.com/ http://www.ctheory.com/ http://www.gandalf.it/ http://www.wired.com/

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1° YEAR Master in Communication Design

Discipline
Digital Multiplatform Design

Lecturer
Salvatore Iaconesi, Oriana Persico

Schedule
8 hour a week in the 2 ° semester

Credits
10

Study plan
curricular

Educational goals
The course introduces the techniques of Transmedia Storytelling and the Near Future Design methodology. Near Future Design uses ethnographic methods to understand how cultural and socio-psychological environments suggest the emergence of possible future scenarios, and the modalities according to which they can be evaluated and implemented under the form of diegetic prototypes, which can be communicated transmedially.
Transmedia Storytelling techniques will allow students to design and implement communication campaigns by combining and systematizing physical objects, videos, websites, applications, digital, urban and interstitial publications, social networks and generative visualisations.

Course content
The course is constructed through frontal lessons, laboratories and periodic project reviews, together with the constant social networking activities, through which the class will be organized into working groups.
Each group will implement a complete Near Future Design and Transmedia Storytelling project during the course.
Lessons will be of three types:
• seminars: a series of readinga will be discussed in class to critically assess theories, methods and practices;
• laboratory: design and implementation of the projects, with students forming groups, with the direct assistance of the professors;
• reviews: sessions for critical evaluation of the projects.

Exam Content
The course is constructed through frontal lessons, laboratories and periodic project reviews, together with the constant social networking activities, through which the class will be organized into working groups.
Each group will implement a complete Near Future Design and Transmedia Storytelling project during the course.
Lessons will be of three types:
• seminars: a series of readinga will be discussed in class to critically assess theories, methods and practices;
• laboratory: design and implementation of the projects, with students forming groups, with the direct assistance of the professors;
• reviews: sessions for critical evaluation of the projects.

Methods and evaluation criteria
Students will be evaluated according to the following schema:
• 70% project (resulting from the general evaluation of the group project, which is the same for all of the group members);
• 30% participation to the activities in class and online.

Bibliography
• William Gibson: "Neuromancer"
• Nicolas Nova, Katherine Miyake, Walton Chiu, Nancy Kwon: "Curious Rituals"
• Salvatore Iaconesi, Oriana Persico, Studenti ISIA: "Near Future Design, Volume 1"
• Salvatore Iaconesi, Oriana Persico: "Near Future Design: the perception of a "new possible" and a new role for Design"
• Salvatore Iaconesi, Oriana Persico: "Design, philosophy art and business"
• Salvatore Iaconesi, Oriana Persico: "Transmedia Design"
• Andrea Phillips: "A Creator's Guide to Transmedia Storytelling"
• Henry Jenkins: "Convergence Culture"
• Henry Jenkins: "Spreadable Media: Creating Value and Meaning in a Networked Culture (Postmillenial Pop)

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1° YEAR Master in Communication Design

Discipline	**Lecturer**
Elements of Programming	**Francesco Bonomi**

Schedule	**Credits**	**Study plan**
4 hour a week in the 2 ° semester	5	curricular

Educational goals
If an ever increasing part of our communication takes place online, we need to re-think profound interdependencies between IT and ways of communicating.

Whenever we design an interactive system we make choices, choosing from different technological solutions. These choices, apart from the immediate material consequences, have an impact on our users, on their UX and on the way they our users will receive or participate in the communication ecosystem.

And vice versa, whenever we use a social platform we are impacted by someone else's choices: choices certainly aimed to achieve at specific results, often more of a financial nature than anything else.

Is it worthwhile to attempt to reverse the engineering of these mechanisms?

In other words, is it still possible to think about communications without a deeper level of awareness of the programming mechanisms that allow our communication to take place?

Course content
The course will address the base techniques of Web publishing (HTML + CSS, with notes on server-side and client-side programming languages) in depth and will apply these skills to the development of an online project using the Drupal CMS, on a subject determined by the student.

The course will debate (albeit briefly) the issues of database architecture, and apply these ideas to the course project, with particular emphasis on how this affects the effectiveness in which information is structured and presented in the same project.

Exam Content
The course will address the base techniques of Web publishing (HTML + CSS, with notes on server-side and client-side programming languages) in depth and will apply these skills to the development of an online project using the Drupal CMS, on a subject determined by the student.

The course will debate (albeit briefly) the issues of database architecture, and apply these ideas to the course project, with particular emphasis on how this affects the effectiveness in which information is structured and presented in the same project.

Methods and evaluation criteria
The assessment will take into account the project elements presented, including their graphical nature. The student's participation during the course will be considered, together with design capability and technological fluency covered by the course.

Bibliography
Lecture notes by the lecturer.

Jennifer Niederst Robbins, Learning Web Design 4th ed: A Beginner's Guide to HTML, CSS, JavaScript, and Web Graphics. O'Reilly 2012

Douglas Rushkoff , Program or Be Programmed: Ten Commands for a Digital Age, Soft Skull Press 2011 9781593764265 (Program or Be Programmed talk
@SXSW 2010: https://youtu.be/imV3pPIUy1k)

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1° YEAR Master in Communication Design

Discipline
Media Writing

Lecturer
Massimo Alvito

Schedule
4 hour a week in the 2 ° semester

Credits
5

Study plan
curricular

Educational goals
The aim of the course is to build and refine the skills of writing for the media in its relationship between communication and information , creativity and design project.

Course content
The course is distributed in two parallel and contiguous sections that converge in the creation of an editorial project.

INSTITUTIONAL
Writing for the media.
Writing for what, for when, for where, for whom, and why?
To communicate?
To further? To advertise? To seduce? To persuade? To flatter? To fool?
To find out? To inform? To disclose? To involve?

MONOGRAPHIC
Magazine Design
Growing the editorial idea. Developing it into a concept. Translating it into a format. Putting it in a framework. Giving her a readability. Assuring an impact. Letting her out. Circulating it . Making it known. Getting her where you want. Making her keep. Making her desirable. Doing it again and again.

Exam Content
The course is distributed in two parallel and contiguous sections that converge in the creation of an editorial project.

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Methods and evaluation criteria
Exercises and tests conducted during the course count for 30% of the final evaluation. Attendance and active participation in the course counts for 30% of the final grade. The final project counts for 40% of the final grade.

Bibliography
Annamaria Testa
La parola immaginata
Il Saggiatore, 2009

Mark Shaw Copywriting Laurence King, 2009

Roberto Lesina

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Il nuovo manuale di stile
Zanichelli, 2009

Luisa Carrada
il mestiere di scrivere
Apogeo, 2008

Ellen Lupton
Indie publishing
Princeton Architectural Press, 2009

Andrew Losowsky (a cura di)
We make magazines
Mike Koedinger Publishing, 2009

AA.VV.
Turning pages
Gestalten Verlag, 2010

Jeremy Leslie
magculture.com

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DESIGN

Ministero dell'Istruzione, Università e Ricerca
Alta Formazione Artistica, Musicale e Coreutica
FIRENZE

ISIA *Firenze*

Bachelor Degree in Communication Design

1° YEAR

Social Anthropology
Design culture
Mass communication
Design Communication
Digital Multiplatform Design
Elements of Programming
Media Writing

2° YEAR

Marketing
Digital Video
Strategic Design
Professional Business Management
Communication Design management

OPTIONAL

Interior Design
Interior Design: Furniture Design
Eco Design
Fashion Design
Model building
Methodology of Communication Projects
Interaction Design

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ISIA *Firenze*

2° YEAR Master in Communication Design

Discipline	Lecturer
Marketing	**Massimo Alvito**

Schedule	Credits	Study plan
4 hour a week in the 1 ° semester	5	curricular

Educational goals
What does marketing mean in the context of communication and product design? Marketing today is able to adequately define the terms of a strategic and operational approach, one that integrates the tools of design thinking with the research methodologies, analysis development, implementation and control of their business processes? In the practice of marketing it comes the true encounter between the same presuppositions of communication design and product design. The current move from transactional to relational logic on marketing to be an essential organizational function, where a set of processes aimed at creating and communicating, transmitting and exchanging value among people and companies comes into play.

Course content
The course is divided into two phases: (1) acquisition and analysis of the strategic and operational marketing tool; (2) development of a branding project. If the first stage is essentially theoretical, the second is basically practical. During the first phase, progressive verifications of acquired skills will be made, the results of which will be a necessary condition for the development of phase 2. The second phase of the course also provides ongoing verification where the branding project will take on the value of consistency and concreteness. This phase will determine the activities of teamwork for mixed groups of students from both courses (min 2 max 4 people/group). The members of the groups will be identified and defined on an accrual basis of complementary skills.

Exam Content
The course is divided into two phases: (1) acquisition and analysis of the strategic and operational marketing tool; (2) development of a branding project. If the first stage is essentially theoretical, the second is basically practical. During the first phase, progressive verifications of acquired skills will be made, the results of which will be a necessary condition for the development of phase 2. The second phase of the course also provides ongoing verification where the branding project will take on the value of consistency and concreteness. This phase will determine the activities of teamwork for mixed groups of students from both courses (min 2 max 4 people/group). The members of the groups will be identified and defined on an accrual basis of complementary skills.

Methods and evaluation criteria
5 criteria:
presence and active participation in the course (20%)
verification phase 1 (25%)
verification phase 2 (25%)
final presentation (30%)

Bibliography
Philip Kotler, Kevin Keller, Il marketing del nuovo millennio Pearson, 2010

Russell Edwards, The fundamentals of marketing AVA, 2009

Massimo Recalcati Ritratti del desiderio Raffaello Cortina, 2012

Paolo Grimaldi, Blur design. Il branding invisibile Fausto Lupetti, 2014

Thom Braun, Cogito ergo brand. Da Eraclito a Popper: breve storia filosofica del branding. Etas, 2005

Melissa Davis, The Fundamentals of branding AVA, 2009

Alina Wheeler, Joel Katz, Brand Atlas. Branding Intelligence Made Visible. Wiley, 2011

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2° YEAR Industrial Design

Discipline	**Lecturer**
Digital Video	**Giancarlo Torri**

Schedule	**Credits**	**Study plan**
4 hour a week in the 1 + 2 ° semester	10	optional

Educational goals
The course analyses filming and editing techniques and their applications, aimed at the completion of an audiovisual product. This course is practical, aiming for the concrete production of a digital movie (short film, pilot or spot). During the different stages of making the film, theoretical issues concerning the stage object are covered.
The theme of this year's academic course is TBC. In addition, to ensure good student motivation, the themes of the films are tied to a contest which entry expires after June 2016.

Course content
Types of digital video production (publicity, institutional, documentary, cinema and fiction, etc.)
Draft of a screenplay
Production (budget, study and examination of the script)
Structure and Operational use of a video camera (DSLR, Digital cameras and digital camcorders)
Filming techniques: shots, camera movements, photographs
Actor Direction
Postproduction formats
Editing using non-linear editing system
Finalisation of audiovisual products (Software to be confirmed)
Burning and distribution of audio-vision products

Exam Content
Types of digital video production (publicity, institutional, documentary, cinema and fiction, etc.)
Draft of a screenplay
Production (budget, study and examination of the script)
Structure and Operational use of a video camera (DSLR, Digital cameras and digital camcorders)
Filming techniques: shots, camera movements, photographs
Actor Direction
Postproduction formats
Editing using non-linear editing system
Finalisation of audiovisual products (Software to be confirmed)
Burning and distribution of audio-vision products

Methods and evaluation criteria
Each student will be assessed taking into account the following:
Attendance, participation, quality of work completed depending on the chosen role within the troupe, effectiveness of backstage product or layout mounted poster (print) or other promotional material (to be agreed upon).

Bibliography
Walter Murch, "In un batter d'occhi. Una prospettiva del montaggio cinematografico nell'era digitale" - Lindau Handouts, Manuals updated

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ISIA *Firenze*

2° YEAR Master in Communication Design

Discipline	Lecturer
Strategic Design	**Mirko Tattarini**

Schedule	Credits	Study plan
4 hour a week in the 1 + 2 ° semester	10	curricular

Educational goals
The course aims to contribute to defining the profile of a Designer understood as a complex and strategic profile, able to confront diverse and vertical expertise within a single design project. Starting from diversified curricula, the course seeks to build a global figure that maintains itself in the nuances of the background.

Course content
The course addresses the theme of design intended in the complexity that characterizes it, especially today. In this way it crosses the theoretical and technical influences contributing to the creation, management and evaluation of a design project. Specifically, the course consists of historical lectures, technical production, technical digital production. The course reads design culture through cinema and literature, experiences, suggestions of topics such as the internet, digital manufacturing and sustainability contributing to the reflection on the coexistence of intangible and materials contained in artifacts and manufactured objects.
All this within a possible revision of the parable of the human relationship with the objects, based on the meta-constructs and the revision of the concept of well-being and of the relationship with the objects.
The course aims to present projects at the Fuori Salone 2015.

Exam Content
The course addresses the theme of design intended in the complexity that characterizes it, especially today. In this way it crosses the theoretical and technical influences contributing to the creation, management and evaluation of a design project. Specifically, the course consists of historical lectures, technical production, technical digital production. The course reads design culture through cinema and literature, experiences, suggestions of topics such as the internet, digital manufacturing and sustainability contributing to the reflection on the coexistence of intangible and materials contained in artifacts and manufactured objects.
All this within a possible revision of the parable of the human relationship with the objects, based on the meta-constructs and the revision of the concept of well-being and of the relationship with the objects.
The course aims to present projects at the Fuori Salone 2015.

Methods and evaluation criteria
The final evaluation will be based on the following parameters: attendance, participation, midterm test, quality of the final project, quality of the presentations.

Bibliography
"La forma del futuro", 2006, Bruce Sterling – Saggio "Makers", Chris Anderson, 2011 - Saggio
"Manifesto del terzo paesaggio", Gilles Clement – Saggio
"Lampi. La trama nascosta che guida la nostra vita", Albert Làszlo Barabàsi, Einaudi 2011 "L'uomo artigiano", Richard Sennet, Feltrinelli 2009 – Saggio
"L'accademia dei sogni", William Gibson, Mondadori 2004 – Romanzo
Various articles and excerpts from other texts and journals.

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ISIA *Firenze*

2° YEAR Master in Communication Design

Discipline	Lecturer
Professional Business Management	**Giulia Reali**

Schedule	Credits	Study plan
4 hour a week in the 2 ° semester	5	curricular

Educational goals

The course considers the skills relating to the management and organisation of professional activity, linking it to the general political / economic, technological and socio / cultural world of work, and overall aspects of legislative, regulatory and overall administrative issues.

It also examines all the tools that enable management capabilities of professional relationships with regard to the relationship with the customer, to teamwork, to multidisciplinary collaborations as well as regulatory aspects governing the protection of intellectual property.

In order to frame the work activity within a context of an international framework, knowledge of the English language is considered essential as the language of trade, and the main foreign languages. 60 hours, 15 structured lessons and with guests to describe and explain the organizational and operational processes in the world of design and communication.

Figures that interact each with their own language and code conventionally established and accepted. Rules and procedures to know and practice. To move and act freely, without limits within the boundaries. The course will flow by providing practical and theoretical tools useful for awareness and knowledge in the workplace.

Course content

Introduction to the course: objectives and opportunities
Production flow management reports: the relationship between designer / consultant / customer / supplier.

DESIGN THINKING > MODELS FOR STRATEGIC THINKING
HOW TO IMPROVE MYSELF
HOW TO IMPROVE OTHERS
HOW TO UNDERSTAND MYSELF BETTER HOW TO UNDERSTAND OTHERS BETTER

DESIGN MANAGEMENT > MODELS FOR STRATEGIC PROJECTS
DRAW YOUR PROCESSES FOCUS YOUR BUSINESS DEFINE YOUR STRATEGIES
TAKE YOUR DECISIONS

MAKING IDEAS HAPPEN > VISION & REALITY
MODIFY YOUR ORGANIZATIONAL HABITS
ENGAGE BROADER COMMUNITY
DEVELOP YOUR LEADERSHIP CAPABILITY

MANAGE YOUR DAY-TO-DAY > MODELS FOR CREATIVE SPACE
BUILD YOUR ROUTINE FIND YOUR FOCUS
SHARPEN YOUR CREATIVE MIND

MAXIMIZE YOUR POTENTIAL > MODELS FOR DESIGNER LIFE
GROW YOUR EXPERTISE TAKE BOLD RISKS
BUILD AN INCREDIBLE CAREER

An introduction to intellectual property law
Design and designers today, facing the profession?
Designer: how we cook in the world of work.
VAT, withholding tax, receipt or invoice. Contracts, forms of work, company forms, means of access to credit, taxation and social security.
The entrepreneurship thoughts and practice. Redefine the roles and modes of operation in the work of a designer.

Exam Content

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Introduction to the course: objectives and opportunities
Production flow management reports: the relationship between designer / consultant / customer / supplier.

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HOW TO IMPROVE MYSELF
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DESIGN MANAGEMENT > MODELS FOR STRATEGIC PROJECTS
DRAW YOUR PROCESSES FOCUS YOUR BUSINESS DEFINE YOUR STRATEGIES
TAKE YOUR DECISIONS

MAKING IDEAS HAPPEN > VISION & REALITY
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The entrepreneurship thoughts and practice. Redefine the roles and modes of operation in the work of a designer.

Methods and evaluation criteria
Course attendance
Active participation in class exercises
Preparation of a written essay
Creativity in the creation of a discussion of a topic addressed by the lecturer
Oral presentation

Bibliography
Anderson C. 2008 La coda lunga , Codice Editore Torino
Barthes R. 2006   Il senso della Moda, A Einaudi Edizione

Bauman Z. 2008   Consumo, dunque sono, Editori Laterza Roma
Bauman Z.2007   Homo consumens. Lo sciame inquieto dei consumatori e la miseria degli esclusi, Erickson Gardolo (TN)
Bauman Z. 2005   La società sotto assedio, Editori Laterza Roma
Bilton N.2011   Io vivo nel futuro, Codice Editore Torino
Codeluppi V. 2008 Il biocapitalismo. Verso lo sfruttamento integrale dei corpi, cervelli ed emozioni, Bollati Boringhieri Torino
2003   Il potere del consumo. Viaggio nei processi di mercificazione della società, Bollati Boringhieri Torino
Fabris G.

2008   Societing. Il marketing nella società postmoderna, Egea Milano Fried J. & Hansson H. D.
2010   Rework, Crownpublishing N.Y. Gabardi E. (a cura di)
2002   La visione strategica, Franco Angeli Milano Jensen R.
1999   The dream society, McGraw Hill Kelly K.
2010   Quello che vuole la tecnologia, Codice Editore Torino

Latouche S.

2010   Come si esce dalla società dei consumi. Corsi e decorsi della decrescita Bollati Boringhieri Torino
Latouche S.

2011   Per un'abbondanza frugale Bollati Boringhieri Torino Lindstrom M.
2009   Neuromarketing. Attività cerebrale e comportamenti di acquisto, Apogeo Milano

Lipovetsky G.

2007   Una felicità paradossale. Sulla società dell'iperconsumo, Raffaele Cortina Editore Milano Lois G.
2012   Damn good advice, Phaidon London Morace F. e Lanzone G.
2010   Verità e bellezza Nomos Edizioni

Morozov E.

2013   Ingenuità della rete, Codice Editore Torino Paquot T.
2007   Elogio del lusso. Ovvero l'utilità dell'inutile, Castelvecchi Roma Turke C.
2012   La società eccitata, Castelvecchi Bollati Boringhieri Torino Walker B.
2008   Buying in, Random House New York

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ISIA *Firenze*

° YEAR

Discipline
Communication Design management

Lecturer

Schedule
hour a week in the ° semester

Credits

Study plan

Educational goals

Course content

Exam Content

Methods and evaluation criteria

Bibliography

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ISIA *Firenze*

Bachelor Degree in Communication Design

1° YEAR

Social Anthropology
Design culture
Mass communication
Design Communication
Digital Multiplatform Design
Elements of Programming
Media Writing

2° YEAR

Marketing
Digital Video
Strategic Design
Professional Business Management
Communication Design management

OPTIONAL

Interior Design
Interior Design: Furniture Design
Eco Design
Fashion Design
Model building
Methodology of Communication Projects
Interaction Design

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1 o 2° YEAR Industrial Design

Discipline	Lecturer
Interior Design	**Franco Raggi**

Schedule	Credits	Study plan
8 hour a week in the 1° semester	10	optional

Educational goals

The course aims to didactically develop the theme of the design of interior spaces and integrated equipment not only as a simple technical / functional problem, but as a complex tool. Examining the relationship between space, the body, functions and behaviours reported in a primary dwelling.

Interior architecture and Interior Design are fields of experimentation which can process / record expressive tendencies and theoretical positions related to the culture and practice of living. We are the houses we lie in and our space fully represents us in good and bad times.

During the course illustrated communications with educational themes will be covered,

The course entails two separate exercises:
The first: A spatial manipulation exercise based on a contrast of concepts (opposites) based on the set volume 600x600x800cms, without living functions but ergonomically feasible.
The second: A concrete and feasible project based on unconventional, but realistic housing.

Course content

Project Theme 1: Macro-objects/Micro-architectures. Designed and projected around the body.
The course focuses on designing spaces – objects – furniture – structures in close relationship with the space around our body. Our body is our primary tool through which we alter and give shape to things and the space around us. The aim of the course is to design a project that creates small functional structures involving the space immediately close to the body, active and passive perception of it.

Project Theme 2: Final project, based on temporary living space (or spaces) system for homogeneous groups of users.
As a continuation of project didactic experience, on the topic "Volume Compelled" students are asked to carry out a more accomplished and free living theme space and volumes, in the context of a group of people whose activities are similar but temporary (students from diverse disciplines, workers on a construction site, volunteer groups, travellers, temporary housing etc.) in relation to events that require increased receptivity.

Exam Content

Project Theme 1: Macro-objects/Micro-architectures. Designed and projected around the body.
The course focuses on designing spaces – objects – furniture – structures in close relationship with the space around our body. Our body is our primary tool through which we alter and give shape to things and the space around us. The aim of the course is to design a project that creates small functional structures involving the space immediately close to the body, active and passive perception of it.

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Methods and evaluation criteria

Oral exam, where research abilities, presentation of the concept and aspects of the design process are evaluated. Ability to represent, verbal communication and graphic design of the project are evaluated. Modelling and graphics are assessed.

Bibliography

SHELTER
Shelter Publications inc. P.O. Box 279 Bolinas, California 94924 USA hanno un sito web:
SHELTER ONLINE www.shelterpub.com. "Designing for a real World" di Viktor Papanek

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"La casa mobile" di Cherubino Gambardella . Ed. Electa

"Blow up". Inflatable art, architecture and design. Di Sean Topham. Ed. Prestel

"Mobile", the art of portable architecture. Di Jennifer Siegal Ed. Princeton Architectural press. "LOT/EK: Mobile Dwelling unit" di Christopher Scoates . ed. Art Publisher 2003
Urban Scan Lot/Ek. Princeton Architectural Press, (very interesting as a repository of mobile urban structures on a small scale)

"Transportable environments".
International Conference of portable Architecture. Di R. Kronenberg 1999

"il viaggio abitato", di Giampiero Bosoni, edizioni Mondadori. (interessante per documenti su capsule e abitacoli mobili).

"Small spaces big ideas". Libro già disponibile presso Biblioteca ISIA "B Fuller, Architettura in Movimento" di M.J. Gorman. Ed Skirà
"Fuller Houses" di Federico Neder. Ed Lars Muller Publishers. 2008.
"Casa per tutti" Abitare la città globale" di Fulvio Irace Electa Triennale. 2008 divertimenti

"PREFAB" sostenibili, economici, all'avanguardia. Di Marta Serrats. Ed. Logos

Magazine CASABELLA n.836 aprile 2014.articolo Rifugi, giocattoli, ripari, capanne di Matteo Vercelloni.

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1 o 2° YEAR Disegno Industriale

Discipline	**Lecturer**	
Interior Design: Furniture Design	**Aurelio Porro**	

Schedule	**Credits**	**Study plan**
4 hour a week in the 1 ° semester	5	optional

Educational goals
The interior design of furniture course aims to give the fact-finding, planning, operative and critical tools regarding the design of plywood furniture, specifically steam-bent wood.
The course intends to generate critical consideration and intellectual curiosity in order to create a real project created based on awareness and originality.
The project regarding a piece of furniture entails not only an analysis of its functional purpose but also aesthetic, expressive and the sensorial value, in perspective of a cultural, technological and manufacturing context.

Course content
The activities will be developed through research topics and projects aimed to design environmentally friendly laminated wood furniture (plywood, wood based sheets, laminates). Company reference: EMMEMOBILI Cantu. Project themes: A 1. Design of a piece of furniture in steam bent plywood. A2. Design of a toy for children in steam bent plywood A3. Design of a rocking chair. A4. Design of a piece of furniture to be created with plywood panels. A5. Design of a piece of furniture to be produced with plywood panels with cut out shapes.
Programme: 1. Lectures. 2. External contributions. 3. Tutorial project. 1: The lectures will cover the following topics: Wood and its derivative products: From the tree to processing techniques. Steam-bent wood and its derivative products. Analysis of steam-bent wood objects including conceptual archetypes, from particularly significant morphologically and technologically and innovative historical objects made by "masters of design" (M.Thonet, GT.Rietveld, A.Aalto, C.Eames, C.Mollino) to contemporary objects. Type of furniture. Detailed design of a piece of furniture. Working drawing of a piece of furniture. The constructed fundamental joints in bentwood furniture and their graphical representation. 2: Interventions by external experts: the processes of bending laminated wood. Verification by Daniele Tagliabue (Emmemobili). regarding the technical feasibility and construction of the projects prepared by students 3: Project. Design of a piece of furniture in plywood developed through a completed methodology, from the concept phase, project development, design and technical drawings and the final report, with a possible three-dimensional verification model.

Exam Content
The activities will be developed through research topics and projects aimed to design environmentally friendly laminated wood furniture (plywood, wood based sheets, laminates). Company reference: EMMEMOBILI Cantu. Project themes: A 1. Design of a piece of furniture in steam bent plywood. A2. Design of a toy for children in steam bent plywood A3. Design of a rocking chair. A4. Design of a piece of furniture to be created with plywood panels. A5. Design of a piece of furniture to be produced with plywood panels with cut out shapes.

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Methods and evaluation criteria
Ongoing reviews during the lessons. Final exam with the final evaluation that takes into account the following: Lesson participation, interest and motivation during the course; understanding and acquisition of design issues covered; processing capability and project organization; creative quality of the project; perfection in the design process; operational, expressive and graphics capabilities; ability in drafting technical documents; correct analysis between the project discussed and the work drawing.

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Bibliography

Norberto Marchi: "Il mobile in legno. Tecniche e procedimenti costruttivi", Edizioni La Scuola, Brescia 1989.Carlo Ratti:"Tecnologia del legno curvato",Ribera Editore, Milano, 1983.Carlo Ratti:'Tecnologie per il mobile", Ribera Editore, Milano, 1991. Carlo Ratti: "Sotto il segno del legno. Storia universale e tecnologie del legno curvato",Il Prato, Saonara (PD), 2008.

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ISIA *Firenze*

1 o 2° YEAR Industrial Design

Discipline	**Lecturer**
Eco Design	**Andrea Spatari**

Schedule	**Credits**	**Study plan**
8 hour a week in the 2 ° semester	10	optional

Educational goals
The aim of the course is to develop student awareness in the complexity of the topics and the interdependence of variables, providing them with the tools needed to evaluate, plan and reduce the environmental impact of their projects, whether they are physical objects, digital products or services.

Course content
The lectures alternate with practical exercises partially carried out in class, partially at home. Each week students work on presented issues, by frequently posting the results of their work on a ad hoc created blog.
At the beginning of the course, in order to manage educational activities and to facilitate horizontal learning, the class is divided into small groups of maximum three students, who together carry out the exercises and the final exam project.

Through interdisciplinary studies on monographic themes, students are encouraged to explore the following:
Critical approach to the course themes
Policies for sustainability, regulations and certifications
Materials and technologies
Electronics and smart objects
Digital fabrication
LCA (life cycle analysis of the product)
SCOR (supply chain organisation)
 EcoDesign strategies to reduce environmental impact)
Design tools; scenarios and concept

Exam Content
The lectures alternate with practical exercises partially carried out in class, partially at home. Each week students work on presented issues, by frequently posting the results of their work on a ad hoc created blog.
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SCOR (supply chain organisation)
 EcoDesign strategies to reduce environmental impact)
Design tools; scenarios and concept

Methods and evaluation criteria
Evaluation of the final work will contribute to the composition of the grade for 50%. The remaining 50% will be determined by an evaluation of the work completed during the academic year, published on the group's blog. To give a final grade, the following aspects will be evaluated:
Quality and extension of research
 Compliance of project objectives (coherence, effectiveness)
Innovation
Overall impact of the project on the environment
Quality, synthesis and efficacy of the presentation

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Bibliography

Design of Sustainable Product Life Cycles - Jörg Niemann (Editor), et al.
Greener Products: The Making and Marketing of Sustainable Brands - Al Iannuzzi
Remake Restyle Reuse: Easy Ways to Transform Everyday Basics into Inspired Design - Sonia Lucano, Anne-Margreet Honing
Sustainability by Design: A Subversive Strategy for Transforming Our Consumer Culture - John Ehrenfeld
Sustainable Industrial Design and Waste Management: Cradle-to-Cradle for Sustainable Development - Salah el- Haggar
Sustainable Design Through Process Integration: Fundamentals and Applications to Industrial Pollution Prevention, Resource
Conservation, and Profitability Enhancement - Mahmoud M. El-Halwagi
Design with Nature (Wiley Series in Sustainable Design) - Ian L. McHarg
La natura della tecnologia - W. Brian Arthur
Quello che vuole la tecnologia - Kevin Kelly
La forma del futuro - Bruce Sterling
Tomorrow Now - Bruce Sterling
Come fare ricerca qualitativa - David Silverman
L'etnografo imperfetto - Leonardo Piasere
Product Design in the sustainable era - Dalcacio Reis
Eco-Design, progetti per un futuro sostenibile - Alastair Fuad-Luke
Ecodesign - Silvia Barbero, Brunella Cozzo
In the bubble, design per un futuro sostenibile - John Thackara
Dalla culla alla culla. Come conciliare tutela dell'ambiente, equità sociale e sviluppo – William McDonough, Michael Braungart

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Ministero dell'Istruzione, Università e Ricerca
Alta Formazione Artistica, Musicale e Coreutica
FIRENZE

ISIA *Firenze*

1 o 2° YEAR Industrial Design

Discipline	Lecturer
Fashion Design	**Veronica Bogao**

Schedule	Credits	Study plan
4 hour a week in the 2 ° semester	5	optional

Educational goals

An invitation to explore fashion firsthand and to rethink it objectively.

A laboratory of ideas, to review a fashion system adrift, lost following the frantic deadlines, in the images to construct and communicate, in the hands of influential journalists and the web, and with its anonymous protagonists exhausted and without motivation.

The return of the Fashion Designer, an ex-protagonist replaced by the brand and / or used as the face and commercial strategy, able to see fashion as function and solution.

Course content

Fashion: what it represents vs. what it is.
The cycle of fashion. Modern inputs. Silhouette, muse, de-construction, collage and dreams.

The body and the space of fashion
Fashion and identity. The centrality of the body. Fashion as entertainment.

Problem and Solution
Ergonomics, the science in the service of fashion, the project cycle.

Today and fashion?
Social networks, devices, economic, social and cultural phenomena today, reality vs. the imaginary worlds.

Exam Content

Fashion: what it represents vs. what it is.
The cycle of fashion. Modern inputs. Silhouette, muse, de-construction, collage and dreams.

The body and the space of fashion
Fashion and identity. The centrality of the body. Fashion as entertainment.

Problem and Solution
Ergonomics, the science in the service of fashion, the project cycle.

Today and fashion?
Social networks, devices, economic, social and cultural phenomena today, reality vs. the imaginary worlds.

Methods and evaluation criteria

During the semester students will perform research and exercises, that along with the final project, will form part of the course evaluation.

Bibliography

L.Bovone (a cura di) (1997), Mode, Milano, Angeli.
P.Calefato (1999), Moda, corpo, mito. Storia, mitologia e ossessione del corpo vestito, Roma, Castelvecchi. E.Cavalca Altan (2004), La moda allo specchio: comunicare la moda: strategie e professioni, Milano, Angeli.
V.Codeluppi (2002), Che cos'è la moda, Roma, Carocci.
F.Davis, Moda, cultura, identità, linguaggio, Milano, Baskerville.
G.Fabris (2003), Il nuovo consumatore: verso il postmoderno, Milano, Angeli. Flugel (2004), Psicologia dell'abbigliamento, Franco Angeli.
Garofolo, Montebelli, Pomodoro (2006), Moda e pubblicità, Roma, Carocci. Y.Kawamura (2006), La moda, Bologna, Il Mulino.
M.Maffesoli (1988), Il tempo delle tribù, Roma, Armando."

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1 o 2° YEAR Industrial Design

Discipline	**Lecturer**
Model building	**Andrea Moscardini**

Schedule	**Credits**	**Study plan**
4 hour a week in the 2 ° semester	5	optional

Educational goals
The course give a panoramic overview of the various types of models and modeling techniques of construction typical in the industrial design field. Specific focus will be given to the use of new information technologies and the development and use of simple models, rapid prototyping techniques and first-step design models starting from the earliest stages of planning.

Course content
- introduction: model types and application fields
- Materials
- Traditional techniques and tools
- Hi-tech methods and computerised tools
- CNC milling
- Rapid prototyping
- Laser cutting
- Reverse engineering
- Mold building
- Vacuform
- Fiber reinforced materials
- Surface finishing and painting

The theoretical lectures will be complemented by tutorials and lab activities.
Students will be challenged to build their own models (or models suggested by the lecturer) by using the skills and techniques learned during the course.

Exam Content
- introduction: model types and application fields
- Materials
- Traditional techniques and tools
- Hi-tech methods and computerised tools
- CNC milling
- Rapid prototyping
- Laser cutting
- Reverse engineering
- Mold building
- Vacuform
- Fiber reinforced materials
- Surface finishing and painting

The theoretical lectures will be complemented by tutorials and lab activities.
Students will be challenged to build their own models (or models suggested by the lecturer) by using the skills and techniques learned during the course.

Methods and evaluation criteria
The exam commission will evaluate the correct understanding of the production processes and the consistency of the choices made in the building techniques, and the coherence of the choices made during the modeling process.

Bibliography
Piero Polato – Il modello nel design: la bottega di Giovanni Sacchi (Hoepli , 1991) Sidney Pollack – Sketches of Frank Gehry (documentary, USA 2005)
About   RP: http://www.aero.polimi.it/~sala/bacheca/PROTOTIPAZIONE.pdf

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1 o 2° YEAR Industrial Design

Discipline
Methodology of Communication Projects

Lecturer
Carlo Spoldi

Schedule
8 hour a week in the 1 ° semester

Credits
10

Study plan
optional

Educational goals
The course aims to provide students with a methodology that will enable them to face future projects in a professional manner with particular focus on research and innovation. Taught through historical / critical analysis of important national and international campaigns in which the lecturer participated (Apple, Benetton, Renault, Green Peace, Japan Tobacco ...) in their aspects of communication strategy, logo, tagline, advertising , media, below the line ... and with particular attention to their synergy. It aims to provide students with a method that will enable them to face future contracts in a professional way with particular propensity to research and innovation.

Course content
The course includes theoretical lectures, during which company Identity and related communication campaigns will be analyzed and discussed, focusing on a well established trend in the design of Institutional images featuring social content and their environmental sustainability. To be followed by practical exercises on real opportunities and specifications provided by the lecturer, e.g.: Communication Campaign with its theme being the Mediterranean and its related cultures, the environmental sustainability of fisheries and the conservation areas and the protection of marine protected areas (maritime exploration in the exploration for hydrocarbons, the offshore platforms), the Universal Declaration of Human Rights; or explicitly proposed by the students.

Exam Content
The course includes theoretical lectures, during which company Identity and related communication campaigns will be analyzed and discussed, focusing on a well established trend in the design of Institutional images featuring social content and their environmental sustainability. To be followed by practical exercises on real opportunities and specifications provided by the lecturer, e.g.: Communication Campaign with its theme being the Mediterranean and its related cultures, the environmental sustainability of fisheries and the conservation areas and the protection of marine protected areas (maritime exploration in the exploration for hydrocarbons, the offshore platforms), the Universal Declaration of Human Rights; or explicitly proposed by the students.

Methods and evaluation criteria
The evaluation criteria will take into consideration the participation / attendance, the level of creativity / innovation introduced by the student, the quality of the materials produced and their synergy.

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1 o 2° YEAR Industrial Design

Discipline	**Lecturer**
Interaction Design	**Antonio Glessi**

Schedule	**Credits**	**Study plan**
4 hour a week in the 1 ° semester	5	optional

Educational goals
Provide a theoretical and practical knowledge of the principles of the relationship between man and machine. Stimulate a modular and a systematic approach to the design and implementation of mobile applications through the use of production tools that assist and simplify the development phase of programming. Providing a critical cost-benefit analysis, also in ethical terms, in choosing the most suitable content and interface elements more suited to the actual feasibility and effectiveness of the project. The ultimate goal of the course is to make students able to interact productively with prospective customers and service providers to optimize their time and resources available.

Course content
The theme of the course is to develop a concrete experience gained while working in small groups, mostly in the classroom during class time. As the use of online development platforms will be privileged, it is essential that every student is in a position to always be connected to the network. The focus will be to produce a simple application in a totally independent approach, either for entertainment or for an everyday utility. No previous programming knowledge is required, although the course itself is an ideal complement to the course Elements of Programming.

Exam Content
The theme of the course is to develop a concrete experience gained while working in small groups, mostly in the classroom during class time. As the use of online development platforms will be privileged, it is essential that every student is in a position to always be connected to the network. The focus will be to produce a simple application in a totally independent approach, either for entertainment or for an everyday utility. No previous programming knowledge is required, although the course itself is an ideal complement to the course Elements of Programming.

Methods and evaluation criteria
Review continuity, both in the classroom and online, is strictly required. Projects not previously approved or revised at least once will not be accepted to take part in the exam. The formal quality of the presentation affects the vote by 20%, technical and the technological qualities of the project by 40%, the ability to discuss the narrative and/or the communication aspects for the remaining 40%.

Bibliography
Dan Zambonini, A Practical Guide to Web App Success, Five Simple Steps (2011) Jaron Lanier, You Are Not a Gadget: A Manifesto, Vintage Books (2011)
Ken Howard Barry Rogers, Individuals and Interactions: an Agile Guide, Addison-Wesley (2006)
Carolyn Handler Miller, Digital Storytelling A Creator's Guide to Interactive Entertainment, Elsevier (2006)
Steve Krug, Don't Make Me Think - A Common Sense Approach To Usability (Second Edition), New Riders (2006) Giles Colborne, Simple and Usable Web, Mobile, and Interaction Design, New Riders (2010)